

# Men Make Houses; Women Make Homes

## WOMAN OF THE FUTURE

Instead of Dickens Woman, She Is to Be a Mercedith Woman.

Every now and again a man devotes his attention and his pen to the woman of the future and spends his humor and satire on contrasting the type which he pictures with the types which have adorned society and literature in the past.

Such a man always prefaces the pen picture he draws by alluding to the necessity that exists for certain time-honored notions, possessing the masculine mind, to be gotten rid of. Such as that which possesses him with the conviction that a woman faints at the sight of blood, climbs on a chair to get out of the way of a mouse, uses the five o'clock tea hour to cavil at her dearest friends, and grows furiously angry when she hears another woman praised or admired. He uses this class of womenkind as a background against which he depicts upon Dickens's Agnes and Dora, their virtues and their weaknesses. He declares that Agnes is well meaning if priggish, and that Dora at least died early before she had developed into absolute unbecomableness.

According to this special man prophet the woman of the future is to outgrow what Dickens the artist painted and saw and attain to the large-souled class, seen in a vision by Meredith the seer. The Carinthia Jane felt by Mr. Swiveller to be a surprise to every one, will it be said take on the guise of an intimate and familiar friend, when ranked alongside women of to-morrow who will call Alps hills and will be only content when they are perched on a Himalayan peak which no one has climbed ahead of them.

Continuing, the prophet points out that as he has decently closed the tearful eyes of Amelia Selby he will, by way of compensation, unveil the clear orbs of Diana. That whereas women in going across a city had to be escorted from one station to another, they will soon be using Central Africa on the "I'll kill you, if you don't kill me first, old boy," terms with hipopotami, tigers and other wild beasts worth hunting, because women of the days to come are sure to be admirable hunters.

Among the vanishing heroines of past generations this facetious man, amusing himself over contrasts and comparisons, includes those portrayed by Jane Austen, characterizing them as kindly, but too deadly small to fit in with the expanding canvas which the years are to unfold. Now the woman of to-day, according to her caricaturist, is shedding her smallness. "Like the genie in the Arabian Nights," declares this inspired visionary, "now the cork has been removed, she is darkening the whole sky like a pillar of smoke, but presently the smoke will settle into a figure of gigantic size. She will be the Mercedith woman softened into reality as Galatea softened into life. She will not glide about with uplifted fingers like Agnes, nor drive tired men to distraction with her prattle like Dora, nor weep eternally when George is unkind like Amelia. No, when she feels a certain person will go and sit on a Himalaya till she is cooler, and when her husband annoys her out of her usual placidity, sticking a few pins in Texas or India will soon put her straight."

### Girls Like Popularity.

The around the girl wants to be liked by persons of all ages and of many types. Most of us are far too limited in our friendships. Some of you are popular with girls, but not with men; or with men and not with girls; with your own class, but not with people of another class; with people of another class, but not with your own. Begin to-day, then, doing things to widen your social experience. Do some little thing for four or five persons of different ages and entirely different types; a kindness to a little child, an attention to some old person; a walk with a girl of your age; a greeting or a letter, or a book shared with one of your men friends; a bit of sympathy to the charwoman; a conversation with some one far above you both socially and mentally, or, if such a person is inaccessible in the narrow rounds of your daily life, at least he can always be found on your book shelves.

A recent American woman writer describes the American husband as a man of affairs, absorbed, somewhat melancholy and selfish. His wife, restless, hard-headed, feverishly pursuing some, to her, important social campaign with a thousand side interests. It seemed a sadly typical case. At last, one day, continues this portraitist, when my sympathy flowed to this lonely, neglected man, he opened his soul.

"Isn't Emma a wonder," he chucklingly remarked. "I'll tell you, there's one of the most remarkable women on earth. She's got a head for anything. Never saw such a head. I get all the fun in the world just watching her. I see what she's thinking. And she always gets there." The ineffable pride of his tone!

The whole explanation of the whole thing flashed upon me in an instant. The bubble burst with the report of a motor tire. The bond between the American husband and wife which enables each to go his own way with perfect satisfaction is the game. What game? Why, the pursuit, interest, enthusiasm, whatever it may be, which completely absorbs one's faculties. It is that respect for each other's game which creates the unseen, often unsuspected, tie between the American husband and wife.

No matter what his achievement in art, science, letters, war, they do not interest her. He can win from her but one commendation, "A good player." The phrase is typically American, tinged strongly with New-Englandism. It represents perfectly the ideal of the American woman, the standard which she demands a husband must live up to. As he measures to the phrase, so he is judged. By this he stands or falls.

### Judged by a Standard.

How many housewives can truly be said to understand the art of dishwashing, when judged by the standard set by the versatile Uncle Sam? Under his watchful eye dishes that had been washed in the popular manner by scrubbing with an ordinary dishrag were compared with those that had been treated to an application of hot water and carbonate of soda, then a thorough rinsing in hot water, and a final wiping with a towel that had been sterilized by consignment to boiling water since it had been used before.



SPRING MODELS FOR YOUNG GIRLS' STREET GOWNS.

## Nothing So Hard to Bear as That Which Might Have Been Prevented

A Maine fisherman lost his little girl in a fog. He left the child upon an island rock, while he went to fish, and, fishing, forgot her. The tide was rising. With the tide came the fog. When at last he found his way back to the spot where he had left the little thing she had been swept away. To this day it is said that the disordered father laments those hapless words:

"If I had only stayed where I could hear her cry!"

Piteous the truth, but, like all truths, to be faced. The fogs of life crawl subtly between those who love, and tides rise, and waves drown, while we are having a pleasant time and capable of forgetting. Then we row back desperately, out of our reckoning and calling all the way. A little remembering, a little fidelity, a little steadiness or kindness would have made the dreadful difference. Perhaps it is better to know this too late than never to know it at all; but in the bitter education of life there can be no crueler knowledge. Nothing is so hard to bear as that which might have been prevented.

It is impossible to put a limit to the power of the dead—or the will of the dead—to forget that they were ever grieved or harmed.

One of the supreme passages in all literature is De Quincey's apostrophe to the Bishop of Beauvais, who sentenced Joan of Arc. Ever since a child in my father's study, I first heard him read it while I sat listening, the words have illumined for me, like no others outside of Holy Writ, the nature of forgiveness; perhaps the nature of a living soul.

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ing and therefore a growing spirit: "My Lord, have you no counsel?" "Counsel I have none; in heaven above, or on earth beneath, counselor there is none now that would take a brief from me." Who is that cometh from Denmark? who is she that cometh with blackened flesh from walking the furnaces of Rotten? This is she, the shepherd girl counselor that had none for herself, whom I choose, bishop, for yours. She it is I engage, that shall take my lord's brief. She it is, bishop, that would plead for you; yes, bishop, she—when Heaven and earth are silent."

ELIZABETH STUART PHELPS.

Electra, Von Hoffmannsthal's Drama. The critics have agreed that Strauss, who failed in Salome, has succeeded in Electra, in admirably adapting his music to the subject of Von Hoffmannsthal's drama. It has been also suggested that the difference in the character of the two dramas may account for the difference of their treatment. In Salome the emotions of sex predominated, and Strauss is considered especially lacking in power to express such emotions in music. On the other hand, he is most gifted in rendering through his tones emotions of tragic horror, terror, suspense forbearing and awe.

Thus it is that Strauss has in Electra just the kind of drama that he can most naturally italicize through the power of music, and thus it is that he has been wonderfully successful through his tones emotions of tragic horror, terror, suspense forbearing and awe.

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In Electra that "It has a cyclonic sweep and power, a demoniacal intensity, which are well nigh unbearable in their assault upon the nerves. From the abrupt and sinister opening to the wildly triumphant close the grip of the music scarcely relaxes for a moment."

Among the remarkable musical passages of the score are those expressive of the interview between Electra and her mother, that in which the sisters mourn the death of Orestes, that in which Electra lights Aegisthus to his doom and the recognition scene between Electra and her brother.

Electra in Greek mythology is the daughter of Agamemnon, King of Argos and Mycenae and of Clytemnestra. After the murder of

her father by Clytemnestra and Aegisthus, she saves her young brother, Orestes, and when he returns to Argos, she helps him to take vengeance on Clytemnestra and Aegisthus. After the vengeance is accomplished, Orestes gives her in marriage to his friend, Pyllades.

Sophocles and Euripides both make her a chief character in a play called by her name, and as it has been said by the illustrious spirit of our sisters across the Channel, but at any rate many of the new coats are trimmed with military looking braid, frogs and soutache.

At the Palais de Glace a day or two ago, he says, I saw an excellent suit of a fine surfaced vogue in a new shade of bleu de France. The undershirt was placed and joined to a close fitting princess body, that formed the upper part of the dress.

The front panels of the dress and coat were heavily braided with officers' soutache in the conventional military fashion. Suspended from the shoulders of the coat and reaching almost to the waistline were long loops of heavy gold chain, the work of the officers of line of certain regiment, very popular in Paris. There are other coats that go under the name of the "Garde Francaise" because of a resemblance, real or imagined, between them and the uniforms of the National Guard.

There have also been chic-looking street costumes in bright saffron-blue serge, trimmed extensively with brass buttons. One of this latter class that I saw recently, rather loose-fitting coat. There were no seams at all in the front, and only two in the back, and they were set well apart and ran up in the armpits and not to the shoulder, so that the back, too, had a seamless appearance. The coat had a long roll collar of black satin and was fastened with three or four brass buttons of prodigious size. The skirt was gored and put together with a tuck at each seam. It was mounted on a shallow pointed yoke, and was worn with a plaited blouse of white linen with the usual cascade fringe of lace and lawn buttoned under the scalloped closing of the front.

New Girdles Easily Made. Helen Berkeley Lloyd, writing in the Delineator thinks we may acknowledge our belts and waistlines once more.

Many of the new dresses show the natural waistline sharply defined by the girdle of the skirt or waist. In some of them the arrangement is quite simple. For instance, the other day I saw a dress of cloth and chiffon in which the eleven gored skirt ran up an inch or two above the waistline, forming a close fitting belt. The waist was a tucked jumper of chiffon trimmed at the square neck and down the shoulder and sleeves which, by the way, were cut in one with the body, with stitched bands of the cloth. The bodice had no girdle of its own, but was attached to the skirt under its belt extension.

That, of course, is the simplest version of the girdle, and is really a compromise between the belted princess dress that we still love devotedly and the newer ideas on waistlines. The girdle is more elaborate in the draped dresses, where the drapery frequently takes the form of a pinafore skirt.

The new girdles are decidedly deep in front—in fact, some of them run quite up to the chemise of the waist and form the principal trimming of the bodice. In others the belt, though decidedly deeper in front than the sides and back, is not exaggerated as the bib or pinafore girdle. It is a very easy matter to make one of these new girdles and mount it on an old bodice. The effect is really quite surprising, for the wide belt is so decidedly a thing of the moment that it brings an out-of-date waist up to time in a delightful manner. You can make the girdle of any depth or shape that you like, and it need not necessarily match the waist in material, though it should in color.

Satin, moire and any of the corded silks make smart girdles, and they are a most inexpensive way of remodeling an old waist.

New Russian Blouse Coats. If you use one of the new Russian blouse coats, especially if it is high-necked, the jabot will not play such an important role in your spring wardrobe as it will with a tailored coat

## NOVELTIES OF THE SEASON

The Fuller Skirts, Trotteur Frocks, Military Look of Coats, Belt and Girdle Revival, Passing of Popular Jabot.

What Mrs. Simeon Says. Mrs. Simeon in the Delineator for March says:

The fuller skirt will also be recalled for summer dresses. Even now it is used very considerably, but the fullness is handled in such an adroit manner that you are scarcely aware of its presence. In a dress that I made not long ago in olive green crepon the skirt was so full at the sides that it was gathered—positively gathered—at the waistline across the hips.

But the material was so ephemeral that it made no bulk whatsoever in spite of the fullness. And just about the knees, on either side of the figure, were two great pockets, like ornaments of oblong shape into which all the fullness disappeared, never to be seen again.

Frocks of Rainbow Hues. The same fashion periodical is authority for the assumption that the new suitings promise us coats of many colors and trotteur frocks of rainbow hues. The two toned effects that appeared first with the taffetas changeants of last year have crept into the tweeds and homespuns. Many of the wool materials have rough surfaces and loose weaves of soft, heavy threads—coarse cloth, canvas cloth and hop sucking most of them are called.

They are extremely swagger looking and suggest all manner of good looking tailored suits. The colors are light and undefined. Very frequently the warp threads are of one color and the wool threads of another, so that the beautiful shifts and shades from one tone into something quite different. For the most part they are light.

The tans range from putty color to chamols and go no further. The greens are olive, lizard and sweet grass. The heliotropes and violets are very soft and subdued. The reds and shades are practically dead, and in their place we have amber, gold and butter-color. Blues are always good, but this year they are even better than usual, especially in the lighter shades of Gobelins, Beauvais and Delft.

In the suit materials and designs are almost as indefinable as the colors. There are few diagonals, and the ones that are shown might almost be called shadow diagonals, so faint and fine have they become. Star checks—a peculiar pattern that is entirely new and very smart, and a small, almost undetectable star pattern are the two newest offerings of the manufacturers. Most of the materials are melanges of one sort or another, and even the new mohairs that come nearest to absolute plainness have the two toned coloring.

### Frocks and Soutache.

Edouard La Fontaine in the Delineator is uncertain as to whether the women of Paris have become infected with the militant spirit of our sisters across the Channel, but at any rate many of the new coats are trimmed with military looking braid, frogs and soutache. At the Palais de Glace a day or two ago, he says, I saw an excellent suit of a fine surfaced vogue in a new shade of bleu de France. The undershirt was placed and joined to a close fitting princess body, that formed the upper part of the dress.

The front panels of the dress and coat were heavily braided with officers' soutache in the conventional military fashion. Suspended from the shoulders of the coat and reaching almost to the waistline were long loops of heavy gold chain, the work of the officers of line of certain regiment, very popular in Paris. There are other coats that go under the name of the "Garde Francaise" because of a resemblance, real or imagined, between them and the uniforms of the National Guard.

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open almost to the waistline. So far the blouse coats have been very well received. They have been made by the best tailors in wonderfully lovely materials, braided velvets and embroidered cloths, in pony skin, musquash and even seal skin.

So you see the style has had an elaborate christening. The great dressmaking establishments abroad stood sponsor for it, and it is little wonder that it has been taken up enthusiastically by well-dressed women.

Here is a fetching Russian blouse coat recently seen in New York. It was part of a suede-colored cloth suit worn with a black hat trimmed with a turn-over collar—a flat Dutch collar, but a rather high standing one. The coat was braided, but the plaited skirt, mounted on a deep yoke, was quite untrimmed.

### What She Liked Most.

Kinross found Leata sitting on the floor, spelling out "The Good News From New Guinea" in the missionary magazine. She was fresh from her bath, and her black curly hair was outspread to the sunshine to dry. She rippled with smiles at his approach, and it seemed to him she had never looked more radiant and engaging.

"Of all things in the world, what wouldst thou like most, Leata?" he asked.

"To have thee always near me, Kinross!" she answered. "Before I had no understanding and was like the black people in the missionary book, but now my heart is pained, so full it is with love."

But there are other things than love," persisted Kinross. "Engage musical boxes, print for dresses."

"Yes, many things," she said. "But I trouble not myself about them, Kinross. But sometimes I think of the land behind our house and the fine clothing we will make there some day."

"But if I gave you a little bag of gold shillings," he said, "and took thee to Apia, what wouldst thou buy?"

"First I would give \$10 to the new church," she began. "Then for my father I would buy an umbrella, and a shiny bag, in which he could carry his cartridges and tobacco when he goes to war. For my mother, also, an umbrella and a picture book like that of the missionary's, with photographs of Queen Victoria and captains of men-of-war. For my sister a Bible and hymn book, and for my brother a little pigeon gun."

"O, thou foolish Leata," said Kinross, "and nothing for thyself?"

"There is still more in my bag," she answered, "enough for a golden locket and a golden chain. And in the locket there will be your picture and a lock of your hair, like the one the naval officer gave Tit's sister; and when I die, lo, no one shall touch it, for it shall lie on my breast in the grave."

"To-morrow we shall go to Apia and buy them," said Kinross. "This morning the pastor brought me a letter from Britain with a present of many dollars. The six acres I have already purchased, and in Apia I shall get prickly wire for fencing, and many things we need for the clearing and planting of the land."

Leata clasped her hands for joy. "Oh, Kinross!" she cried, "it was breaking my heart. I reared the letter would make thee return to the country across the seas."

Kinross looked at her with great grief. His resolution was taken. "I shall never leave," he said. "In Valaia shall I live and in thee die." LLOYD OSBORNE.

### The Oglethorpe Monument.

Savannah and Georgia women are much interested in a monument to General James Edgar Oglethorpe, founder of Colonial Georgia, the cornerstone of which is to be laid in Savannah this spring.

A New York sculptor, David Chester French, has been chosen to execute the figure work on the Oglethorpe monument, and the Hon. J. B. Bacon, of Georgia, is the architect for the work on the base.

The monument is to be placed in Chippewa Square, Bull Street, Savannah. On this boulevard have already been erected monuments to the memory of General Daniel Greene, Sergeant Jasper and Count Pulaski, who fought in the Continental Army during the War of the American Revolution. The funds for the monument were raised partly through private subscription and partly through a State appropriation.

### Wife's Beef Dictionary.

LOIN.—The loin of beef is subdivided into porterhouse or short cuts, T-bone and sirloin. The porterhouse consists of the first five or six steaks from the small end next to the ribs. Next to this come the T-bone steaks, regarded by many as the very choicest part of the loin. The last six or eight steaks next to the round are known as the sirloin. The tenderloin is the inside portion of lean meat near the rib end of the loin.

Round and Rump.—The rump is the fleshy portion over the thigh. After it is cut off the round extends on down to the shank, having only one bone near the center.

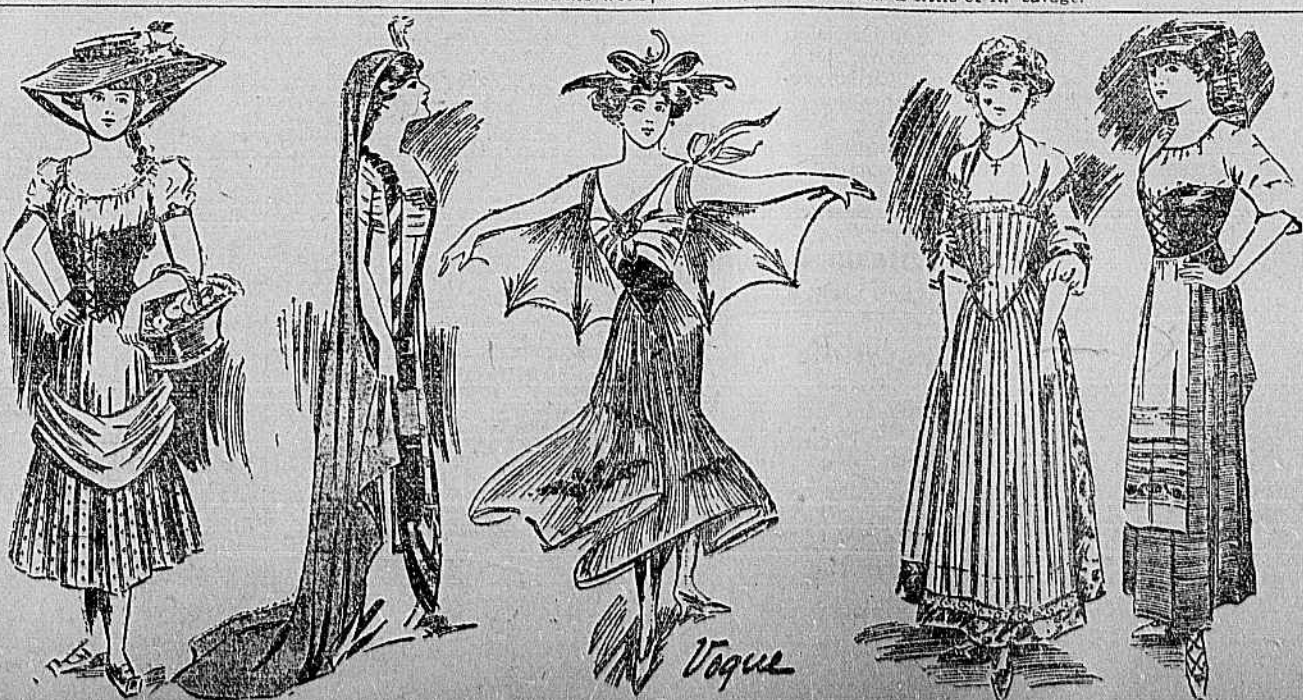
Flank.—A section of lean meat over-rides the flank which is stripped off, and is known as the flank steak, and is much sought after for pot roasts. The flank is mostly used for sausage and hamburger, but can be boiled.

Ribs.—This section consists of the first seven ribs, and is mostly used for roasts. The cuts nearest the loin are considered the choicest and sell for the most money. Next to the chuck the meat is deeper and rather coarser.

Chuck.—The lower eight or ten inches of that portion marked chuck is known to the trade as the "clod." This lies just above the brisket and extends up to the lower portion of the neck. This is cut mostly for pot roasts and contains much lean meat. Most of the chuck is cut into steaks, the best portions being on the end nearest to the ribs. The portion next to the neck usually sells for pot roast or boiling.

Plate.—The plate is the lower portion of the carcass below the ribs, and taking the covering of the belly. It is mostly used for boiling, but contains some good meat.

Brisket.—This takes in the portion between the shank and the clod, or lower part of the chuck. It makes fine pot-roast or boiling meat.



Venetian fruit seller, Egyptian princess, The bat costume, Village maiden, 18th-Century, Italian peasant.

FOR THE FANCY DRESS DANCE.